

FERINI

artists talking about art

ARTISTRY

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Issue 21 2026



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LOCK – LOG – ROPE

Another successful year has transpired at Ferini. We have showcased a diverse range of artwork, including solo and group shows, as well as themed shows. We extend our sincere gratitude to all who have graced our venue with their presence.

We are pleased to announce a comprehensive exhibition schedule for 2026. Notably, our annual pottery show, a highly anticipated event among our patrons, will be featured prominently in the upcoming magazine.

In my capacity as an artist advocate, I have dedicated a significant portion of my time to supporting artists in showcasing their work, whether locally at Ferini or on a broader scale. I provide guidance on framing and general presentation techniques. Consequently, I have decided to take the plunge and exhibit my own work.

In preparation for the New Year Exhibition, I am excited to present three pieces of artwork that I initially created over two decades ago. Last year, I transformed them

into cards, which have garnered considerable popularity among our customers. While they have been featured in our previous exhibitions, I believe it is an opportune moment to reintroduce them.

Inspired by my frequent visits to Pakefield Beach, a cherished destination for me, I embarked on a solo journey there. I spent countless hours immersed in the surroundings, simply observing and appreciating the ambiance. With meticulous attention to detail, I composed each shot, calibrated the camera settings, and finally, pressed the shutter button. The exhilarating sensation of capturing a fleeting moment in time was unparalleled.

The resulting artwork, entitled 'LOCK - LOG - ROPE,' is an unconventional triptych. Although each image was captured at different times of the day, I believe they harmoniously compliment each other as a cohesive trio.

Note: This exhibition will feature some sale items - including pre-owned art.

Michaela Hobbs

Gallery Manager Art Lover
Oh- and enthusiastic Gardener!

Follow us on Social Media.

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Or visit our website where you can see all the up coming exhibitions on the home page. We update it regularly so keep popping back.

www.feriniartgallery.co.uk

*Front cover: 'The Witch of Scrap Faggot Green'
Estelle Godbold Acrylic on Canvas 61cm x 61cm £600*

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Will Goodman - phantasmagraph

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BROWSE THE BROWSERS



We don't just hang pictures on the gallery walls. We have many more examples of unframed original art and prints in our browsers.

Have a look – there's a lot to like.

Getting Creative with Linocut

Andria Prime
Print Maker

work in variety of materials, from oil and acrylic paints, inks, pencils and charcoals, to soft and oil pastels. But for some reason the onset of autumn starts me twitching with ideas for Linocuts. And by the time winter arrives, the frosty days and dark evenings give time for design and planning, carving and print runs.

As for many of us, my first taste of lino printing was at school. I rediscovered it when I came across a basic lino kit about eight years ago. And that was it - hooked by the joyful surprise of the pull of the first print.

I enjoy the whole process. And it's a great workout for the brain as the piece needs to be planned from start to finish, especially if printing in multiple colours. As the lino block prints in reverse, that's another twist for the brain to work through.

'Queue's Forming' is a good example to share with you.

Design

Time to get creative

The inspiration came from my friends who had befriended a fox. Over recent years, the fox had visited each evening for supper, sometimes accompanied by a cub. And the local rooks gathered too, hoping a clean up job would be needed. This story captured my

imagination, so I played around with some sketches. When I settled on a design I made a final coloured drawing to work from.

Planning

Puzzle time

Firstly, once printed, whatever image is carved into the lino block, will be in reverse. So if I'm fixed on the design printing exactly as I'm looking at it on my paper, then I need to trace the drawing so I can flip it to retrace it in reverse onto the lino, ready for carving.

I decided on a multi-block approach, where each colour would have its own lino block. Four blocks needed preparing, and the relevant parts of the drawing traced onto each. I also decided the print order for each colour.

Care was needed to ensure each block was the same size and each tracing was accurately aligned, so that when it came to printing, the colours and lines would fit together like a jigsaw puzzle.

Carving

Time for tools ... tea and some mindfulness

At last to the carving part - it's something I enjoy settling into. Working with the tools to carve the marks that will bring the design to life. It's a process that

requires presence, concentration and care, not least because the tools are kept necessarily sharp.

Printing

Time for the image to come to life

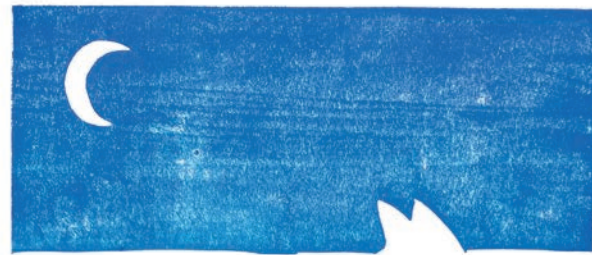
I never tire of the reveal - the surprise when pulling a print. You don't know what the image will really look like until it's printed. As each is burnished by hand, there can be small variations that help to make each print unique.

Firstly I test printed each block onto newsprint. This way the alignment of each layer could be checked and adjustments made if needed. I could also test the combination of the colour mixes I would use. Once I'd got everything just so, I got to work on the final print run.

I use oil based inks. Depending on how many colours I'm using, it can take several days to a few weeks to complete prints as it can take time for the inks to dry between each layer.

As it happens, I liked two different test versions so for this piece and so I ended up with a variable edition print run, some prints incorporating the blue of the twilight sky and some without.

Once dry it was time to edition number, title and sign each print.



*Pakefield Coastwatch - Kate Batchelor
From Kate's 'Sketch in a Day' 2016.
Available as a card helping to raise
money for Pakefield Coastwatch*



Pakefield Coastwatch

The Forgotten Lighthouse 1831-1864



Spring Pakefield Coastwatch - Louie Andreas

If you ask the majority of East Coast mariners, they would not have heard of Pakefield Lighthouse, in fact some life long residents of Pakefield are unaware of its existence!

The continually shifting sandbanks of this part of the coast make navigation very difficult between the Barnard and Newcome sand banks. In July 1831, the committee of Trinity House Elder Brethren contracted London Architect Richard Suter to design a lighthouse to assist ships make a safe passage through Pakefield Gateway, the channel between the two sandbanks providing a way into Lowestoft harbour. They may well

have received encouragement by the prospect of the new harbour at Lowestoft that was due to open on the 10th August 1831. Messrs James Taylor of Great Yarmouth was to build it.

On sandy cliffs 34 feet (10 m) above sea level in the grounds of Pakefield Hall, erection started of Pakefield lighthouse and keepers' cottages. The final account for the whole establishment was £821. 9s. 4d. The white tower stood 30 feet (9 m) high. Placed on top was a lantern containing two Argand lamps, the first scientifically constructed oil lamp patented in 1784 in England by a Swiss, Aimé Argand. An Argand lamp gave about 10 times the light of an earlier lamp of the same

size. Appointed as keeper of the light in October 1831, George Medmer Goodwin, lately retired from the Jamaica Trade, received £65 as "salary, gratuity and allowance for beer". First lit on 1st May 1832, the argand lamps produced a white light visible for 9 nautical miles. The colour of the light soon changed to red as some ships confused the white light with that of the light shining off the windows of nearby houses.

Mother Nature was in control of the Lighthouse's fate and, as the sand banks and seaway moved too far south, the light ceased to be an effective aid to shipping and extinguished finally on 1st December 1864.

From 1865, there is little knowledge about the lighthouse until well into the 20th century. In July 1910 it was necessary to move the building back 100 yards owing to erosion of the coast at that point. The complete iron framed building, weighing 60 to 70 tons, moved bodily upon a cradle constructed for moving Lowestoft Low Light. Local newspapers reveal its eventual sale to the owners of Pakefield Hall in November 1929 for the sum of £150.



Oh No. I Can't Draw!

Patrick Will Baker
Artist

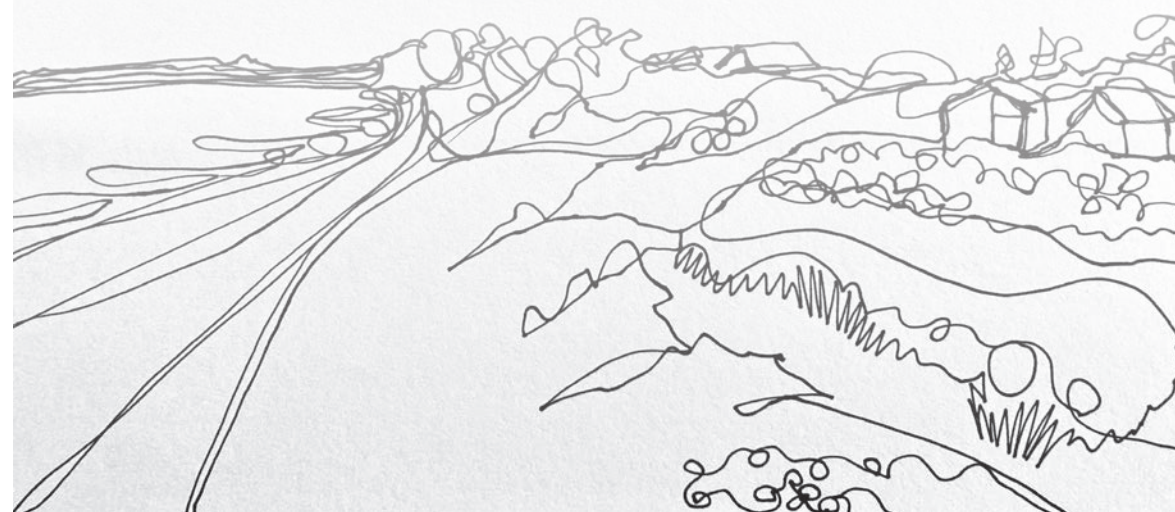
Truth is I think everyone can draw. I always refer to my artworks as my scribbles. Drawing is simply mark-making and we can all do that. In fact I'm all for doing things the unconventional, or 'wrong' way. My semi-abstract style with its bold, expressive mark-making prioritises feeling and mood over literal interpretation. I work mainly in dry media and paint, but also in ink when sketching en plein air.

It will come as no surprise then when I say I am by no means a trained artist. After A-Levels I followed the path of graphic design and illustration, specialising in editorial design. I learnt a valuable lesson though whilst studying. The nature of a designer, at essence, is a problem solver. And that is most definitely what I carry with me at what informs all aspects of my life.

My career focussed on publishing. In newspapers and magazines, then marketing until a health scare and poor mental health provided the spark I needed to make a change. I have since returned to art, initially as a form of therapy but now, as my confidence grows, as an artist. I, like so many creatives, suffer from imposter syndrome and despite some success, I don't think that will ever pass. Maybe that's no bad thing though as it keeps pushing me to prove that inner critic wrong. I'm pleased to say that my journey so far hasn't been without encouragement though. I am hugely grateful for the opportunity to exhibit with The Pastel Society and Chelsea Art Society, and to be selected for the ING Discerning Eye exhibition this year.

Life in a rural community has largely influenced the focus of my practice - notably the natural environment around us and the people within it. Particularly the Suffolk coastline. I'm obsessed with the ever-changing, dynamic nature of our shores. The rich history of Dunwich in particular is of endless inspiration to me. I think we all have those places we feel a special connection to that we can't necessarily explain? Alongside this I also have a passion for people - for capturing relationships and connections. I'm drawn to the 'warmth' of people and fascinated by human nature and the way we interact.

My work continues to evolve, from dry media and paint, to continuous line ink drawings and wire artworks. Quitting my job was a huge risk, and it's been a quite an adventure so far - not least a steep learning curve. But it has been wonderful to meet so many other kind, inspiring and generous creatives. To share my work and, I hope, encourage others along the way.





*Information gleaned from
Marc Childs, Lee Childs, Karen Childs,
Ernie himself and many others*

Every so often in life, an artist appears and despite many years of hard work and talented production, never really gains the public plaudits they deserve until after their passing. Such an artist was Ernie Childs; potter, sculptor, painter, historian and family man.

In 1977, Ernie and his wife Karen opened Great Yarmouth Pottery, starting in a shed, then within two years, the South East Tower of the Gt Yarmouth town wall as their workspace.

In 1979 the foundations for the Limited Edition Tankard were laid, with the ordering of 25 mugs for use on the Stirling Imp rig supply vessel, of a design that would not fall over in rough seas, with a wide bottom and narrow neck. A year later, they produced the 'rope' tankard with a poem; this became the 'go to' base for a lot of commercial and special order ware. Ernie then moved on to engraving a picture of a galleon on one side, just to see how it looked.

The oil and gas industry gave them a good boost, with an order of 100 mugs for the Wimpy Seahorse vessel, followed by Halliburton also ordering mugs. Ernie had to design and build his own lithograph machine to print these, each one printed by hand, aligned by eye!

By 1982 they'd outgrown the tower and moved into the redundant fish smoking works next door; their final home for the Pottery and their Museum. In 1982, they produced their first actual Limited Edition Tankard, raising funds for the Fisherman's Hospital Restoration Fund, sold for the princely sum of £2! In 1983, they produced a Tankard for the Acle to Gt Yarmouth Railway opening along with many others, usually engraved one side and printed using Ernie's own lithographs on the other. Colours were limited to brown, green and blue glazes with oxidised engravings for detail.

In 1987 came another major step when Ernie started making Tankards with greater detail or recessed



GREAT YARMOUTH POTTERY

— ERNIE CHILDS COMMEMORATIVE TANKARDS

inclusions; the first being St Nicholas' Minster in Gt Yarmouth with a small sculpture of the effigy above the main door, in it's own recess. The back of the Tankard has a lithograph/engraving of Ernie's father reading a paper.

The next step was the feature handle in 1994; the first being a fish on a set of fishing boat Tankards, but over the years expanding to a key, ship's wheel, knots, clock, yardarm, pub sign, soldiers, sailors, doors, windows and even a Bosun's whistle (working!). His designs became ever more intricate and complicated, with many having separate parts fitted; glass windows, metallic finishes, see-through arches and windows, opening doors, metal components, clays including beach sand or natural clays and an increase in decoration.

Every single Tankard, whether a simple commercial design or commemorative, was designed, carved, moulded, fettled and finished by hand; no production line facilities were employed, so each and every one is individual and different from every other. Some designs were fired up to five times; with of course, the risk of failure running at some 10% per firing.

In 2013, to mark 34 years in production at the Smoke House site, Ernie produced his lastever Limited Edition Tankard. From then on, he taught painting and ceramics with Karen, sold off his remaining stocks of Pottery products, but ill health started to overtake him and shortly after the 2019 Gt Yarmouth Maritime Festival, which he attended, he passed away. Karen and the family carried on, but lockdowns curtailed business and in 2022, Gt Yarmouth Pottery closed its doors for the last time.

Ernie had regular visits from other potters, including from the home of pottery, Stoke-On-Trent. One of his favourite comments was "Them lot say I can't do that. I'll show 'em...." And He Did.

Ferini — The Gallery

Hugh Lake
Poet & Writer

There is a palette in Pakefield
a brushstroke from the beach
water colours the horizon
a potter's throw from where they preach

oils paint a picture
charcoal shades a scene
crayons create a vista
choose Cherry for some Treen

gouache gives an aspect
graphite greys a sketch
an artist would like to extend
an invitation to see my etch

Encaustic is very hot
and so of course Raku
every beholder's eye
has a different point of view

contraptions constructions
jewellery just a joy
words of greeting and rhyme
for the elite or the hoi polloi

whether waiting on the walls
or adorning laden shelves
these wonderful works of art
did not create themselves

whatever your aesthetic taste
modern or that of Bellini
something will like your like
in this Gallery called Ferini

In the Ceramics Community a “new potter” is not identified by how long since they first found clay, but by their wide eyed amazement at the variety of making methods, firing techniques and finished effects, and by an enthusiasm to try them all.

As time goes by, your new potter develops a passion for one specialism. Their ceramic ideas become laser focused on perfecting the techniques needed for their chosen area of ceramics. This change is widely seen as a step into becoming a mature ceramic artist and a necessary refinement to developing a deeper skill set and a coherent voice or look for their work.

However in reflecting on my own recent practice, and thinking more deeply about other potters around me, I have come to see that the path from many enthusiasms to one specialism is not the only path to growth.

Ann Hebden has been exhibiting her stoneware work at Ferini Art Gallery in the last 2 spring exhibitions.

In the AP Spring Up Ferini 2026 exhibition we will

One Path or Many? Many Roads Towards Mastery

see the new body of porcelain work. I asked Ann what lay behind this shift.

“I started off hand building forty years ago. Then switched to throwing in porcelain 8 to 10 years ago. In conversation with an experienced Anglian Potter about some of the issues I had with porcelain, she suggested I try stoneware as it is more forgiving. She was right. There is no doubt that the three years working with stoneware has informed my technique and understanding of what clay can be made to do and that is now translating to the recent work with porcelain. My years working with stoneware has increased my confidence with porcelain and how far I can push it.”

My own practice has also evolved. 3 years ago I was exclusively making thrown pieces. I now spend days on elaborate handbuild pieces. One of the most beneficial aspects I have found is that hand building gives me more time for the consideration of form during and after making. When throwing the design of a piece is largely decided on in advance with only a modest period for adjustment after the throwing is done. I am also enjoying the freedoms and challenges of working on similar pieces in very different scales.

Ann and I have both found different clays and different techniques have their own lessons to teach us, we have both found growth though change as well as through specialism.



Ian Vance

Spring UP @ Ferini 2026



Ian Vance



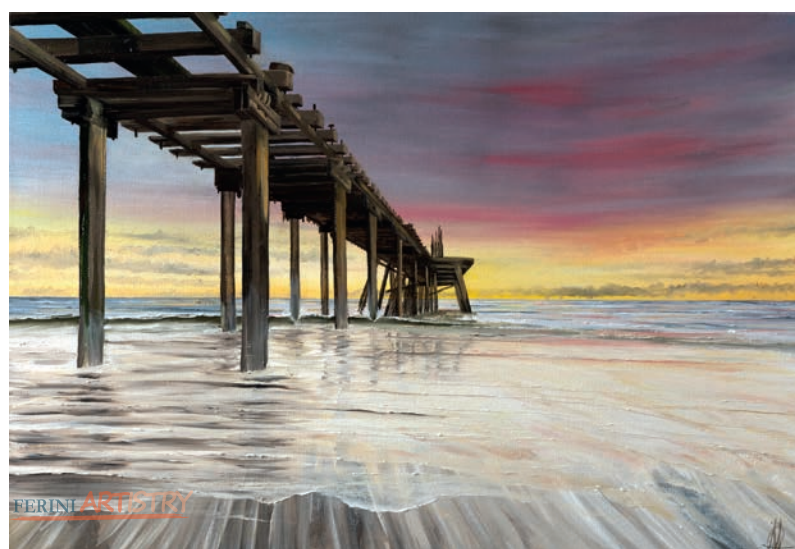
Paul Ginn



The Pillars of Time



'Mist'ical Dawn - Daybreak over Covehithe



'December Dawn' - Daybreak over Claremont Pier

Inspiration is a word often asked of me, where does it come from, where do I get my ideas - What makes me paint?

I could delve into an endless list of inspirational tips borrowed from fellow artists but none of them could tell the real story. Inspiration for me is an emotion, an urge to reproduce an image I've seen or a photograph sent to me that opens my eyes and makes me think WOW!

My work is a reflection of me, what I see, what I feel - ultimately I try to recreate the wow factor. My journey began as a teenager with commissioned pencil portraits of a partner, a child or a pet. It was a safe medium, a way to copy a photograph. The pressure was immense, for me I was simply reproducing an expression or look in someone's eyes, copying their hair and pencilling a smile. I was simply copying what I saw onto paper. However to the buyer it was completely different, I saw a photograph but they saw a partner the day they first met - a wife on their wedding day, or a child on the day they were born.

Trying to re-create love through a drawing was incredibly difficult and sadly sometimes impossible. For years, I felt under pressure even constrained. I wasn't drawing with freedom of expression - I needed to be released, I needed to be set free.

I had no idea of what was coming.

Many years later I met my wife. She had a small photograph of a famous painting, a watercolour of an angel protecting a fallen woman in a red dress from a rainstorm. The framed photograph sat on the desk in her office. She often spoke of it but I had no idea what it meant to her, as a surprise I decided to paint it.

When finished I said to her "I have a surprise for you" and slowly revealed the painting. Her reaction was incredible, a shriek, a cuddle, even tears of joy and eventually an explanation of what the picture meant to her. "The woman in the red dress is me" she said, "I have been waiting for an angel to rescue me and to protect

me, you are my guardian angel. I have you and now I have the painting."

I had unintentionally created something special, not through a portrait, but through a painting. I had created what was missing all my life, I had painted love - I had painted the WOW factor.

Having painted the 'Holy Grail' I thought I'd never be able to find it again, but the world is an amazing place and nature is awash with incredible images.

Time and time again I have felt the WOW factor, the subsequent paintings have grown in number creating a trip hazard in my studio or a potential scratching post for my cat. "Don't you dare 'skip' I'm watching you!"

I needed an outlet, I wanted others to experience what I feel, I wanted to show my art to the world.

It seemed an impossible dream, for years I visited countless galleries, took my work to door after door but they seemed like a closed shop with no opportunity for an unknown artist. Eventually a professional artist suggested I visit Ferini Art Gallery as the curator was always open to promoting local artists. With nothing to lose, I visited, as I opened the door a warm smile, "welcome to Ferini Art Gallery, I'm Michaela how can I help?" I took a deep breath and asked if she would be interested in displaying some of my work. I bought a couple of paintings in from the car and asked her opinion. "They are excellent" she said "but my buyers prefer something local, a memory to take home with them. If you have something local then I would definitely take it - something like the 'walking men' on Lowestoft beach"

And then my life changed!

I left the gallery, drove straight to the beach and a multitude of photographs followed. The 'walking men' by Laurence Edwards filled my camera roll. Subsequently, I produce two paintings, once framed I returned to Ferini Art Gallery.

Indeed, Michaela fulfilled her promise by taking the paintings. That weekend, one of them was successfully sold. This success paved the way for a series of

Local Scenes & Distant Dreams

Andy Gallacher
Artist

Exhibition: 27th March – 4th May 2026

remarkable events. Numerous paintings depicting the 'walking men' were all sold, and Michaela curated three exhibitions at Snape Maltings, all at a modest cost of a few coffees and a bun or two from Costa.

Furthermore, I actively participated in country fairs and an art exhibition at Heveningham Hall, which resulted in numerous sales across the United Kingdom and even to the United States.

I am honoured to be in the position I am now, I cannot put into words my gratitude to Michaela at Ferini and Laurence Edwards for the walking men. Without both of you none of this would be possible.

I live my life by one small belief - be quietly confident in your own ability, believe in yourself and anything is possible.

Thank you to the two people that made my dreams come true.



NEW YEAR

Exhibition 2026



**9th January —
22nd February**

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Open 11am to 4pm Fri/Sat/Sun & Bank Holidays

GREAT YARMOUTH POTTERY

Ernie Childs
Commemorative
Tankards



**27th February —
22nd March 2026**



27-29 All Saints Road • Pakefield • Suffolk • NR33 0JL
Open 11am to 4pm Fri/Sat/Sun & Bank Holidays



Andy
Gallacher

**Local
Scenes
&
Distant
Dreams**

**27th March —
4th May 2026**



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